

## COMPOSITIONS and TRANSCRIPTIONS

for

## ORGAN

## FRIML, RUDOLF

*Adieu* (Trans. by E. S. Barnes)..... .50

## GRETCHANINOFF, A.

*Cradle Song*, Op. 16, No. 2 (Trans. by E. A. Kraft)..... .50

## GRIEG, ED.

*First Peer Gynt Suite* (H. B. Gaul)..... .75

## GROTON, FREDERIC

*The Kaleidoscopic Hymnal*, Op. 106..... .75

## HUERTER, CHARLES

*Melody*..... .50*Told at Twilight*..... .50

## JUON, PAUL

*Berceuse*, Op. 48, No. 2 (Trans. by H. Cl.-Leighter).... .50

## KOUNTZ, RICHARD

*Postlude in D*..... .75

## LANG, EDITH

*Meditation* (*Prélude religieux*)..... .60

## LISZT, F.

*Five Consolations* (H. B. Gaul)..... 1.00

## NEVIN, ETHELBERT

*At Twilight* (A. H. Ryder)..... .60*Love Song*, Op. 2, No. 3 (Edward S. Barnes)..... .60*Narcissus* (R. Goss-Custard)..... .50*Organ Folio*. Nine pieces..... .75*The Rosary* (R. Goss-Custard)..... .60*Shepherd's Tale* (Purcell Mansfield)..... .50*Slumber Song* (E. H. Lemare)..... .60*Water Nymph* (Trans. by Richard Kountz)..... .50*Wedding Prelude and Intermezzo* (R. Goss-Custard).... .60

## PALMGREN, SELIM

*May-Night* (Ferdinand Dunkley)..... .50*Organ Album*. Eight compositions..... .75*Rococo* (Edward S. Barnes)..... .60

## PIERNÉ, GABRIEL

*The Guardian Angel* (*La Veillée de l'Ange Gardien*)  
(Trans. by H. Clough-Leighter)..... .60

## RACHMANINOFF, S.

*Prelude, In C sharp minor*..... .50*Serenade*, Op. 3 (Trans. by E. A. Kraft)..... .50

## RAVEL, MAURICE

*Pavane* (Arr. by C. R. Cronham) (with Hammond  
Organ Registration)..... .50

## RIMSKY-KORSAKOF, N.

*Hymn to the Sun* (H. B. Gaul)..... .50

## ROPARTZ, J. GUY

*Bell Movement*..... .40

## RUSSELL, D. M.

*The Angelus*..... .50

## RUSSIAN COMPOSERS

*Seven Pieces* (H. B. Gaul)..... .75

## SALTER, SUMNER

*Prelude Improvisation*..... .50

## SHACKLEY, F. N.

*At Eventide*..... .50

## SOWERBY, LEO

*Choral Prelude* (*On a Calvinist Hymn*)..... 1.00*Gomes Autumn Time*..... 1.00*Prelude on the Benediction*..... .85

## SPANISH COMPOSERS

*Organ Album*. Ten pieces..... .75

## STRAVINSKY, IGOR

*Berceuse* (from "*L'Oiseau de Feu*"). (Arr. by J. T.  
Quarles)..... .50

## STURGES, EDWARD J.

→ *Meditation*..... .60

## TOSELLI, ENRICO

*Serenade* (Gottfried Federlein)..... .50

## WOOD-HILL, M.

*Before Night* (from *Outdoor Suite for Strings*)..... .50

## FRESCOBALDI, GIROLAMO

*Air and Variations* (Trans. by Edouard Commette)..... .50

(Name of arranger appears in parenthesis after title of piece)





To my Wife

## Meditation

*Prepare* { Swell: soft reed 8'  
Great: soft Gamba 8' and Flute 8'  
Choir: soft Flute 8'  
Pedal: Gedeckt 16' (Ch. to Ped.)

EDWARD J. STURGES

Andante con moto

Sw. *mp**Flute or Cello Solo Part*

Manuals

Gt. (or Ch.) *p**Great Stopped Flute or Tuba on Pedal*

Pedal

The first system of musical notation consists of three staves. The top staff is for the Swell, marked *mp*, and contains a melodic line with a long note followed by a half note and a quarter note. The middle staff is for the Manuals, marked *p*, and contains a complex rhythmic pattern of eighth and sixteenth notes. The bottom staff is for the Pedal, marked *p*, and contains a simple bass line with quarter notes.

The second system of musical notation continues the three-staff format. The top staff has a melodic line with a crescendo marking (*cresc.*). The middle staff continues the complex rhythmic pattern. The bottom staff continues the simple bass line.



add Flute 4' to Sw.

*dim.*

*rall.*

*dim.*

Gt.

Sw. 8' and 4'

add Bourdon 16' to Ped.





First system of musical notation, featuring three staves. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The middle and bottom staves are in bass clef with the same key signature. The music consists of a series of chords and melodic lines, with a prominent arpeggiated figure in the middle staff.



Second system of musical notation, continuing the piece. It features the same three-staff layout and key signature. The middle staff continues with the arpeggiated figure, while the top and bottom staves provide harmonic support.



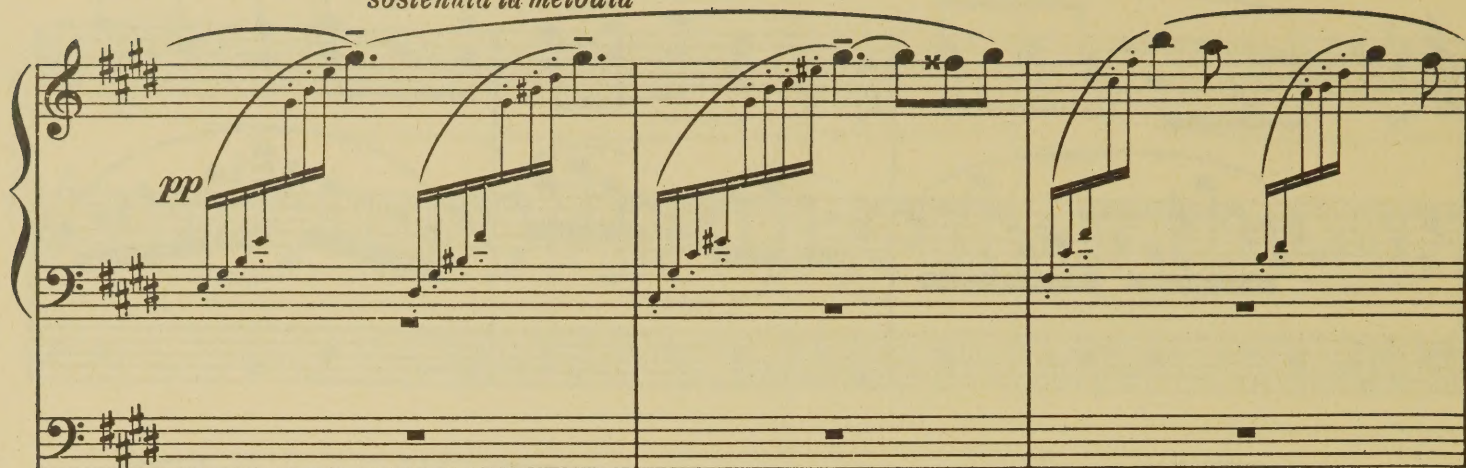
Third system of musical notation, continuing the piece. The middle staff shows a more complex arpeggiated pattern. The top staff has some chromatic movement in the upper register.



Fourth system of musical notation, concluding the piece. It features the same three-staff layout. The middle staff is marked *dim.* (diminuendo). The system ends with a final chord in the top staff and a key signature change to three sharps (F-sharp, C-sharp, G-sharp) in the bottom staff.

Sw. Voix Céleste and  
Gedeckt 16'



*sostenuta la melodia*

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It features a melodic line with a series of eighth and sixteenth notes, some beamed together, and a long slur spanning across the system. The middle staff is in bass clef and contains a series of eighth notes, some beamed together, and a long slur. The bottom staff is in bass clef and contains a series of eighth notes, some beamed together, and a long slur. The dynamic marking *pp* is placed above the first measure of the middle staff.



The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It features a melodic line with a series of eighth and sixteenth notes, some beamed together, and a long slur spanning across the system. The middle staff is in bass clef and contains a series of eighth notes, some beamed together, and a long slur. The bottom staff is in bass clef and contains a series of eighth notes, some beamed together, and a long slur.



The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It features a melodic line with a series of eighth and sixteenth notes, some beamed together, and a long slur spanning across the system. The middle staff is in bass clef and contains a series of eighth notes, some beamed together, and a long slur. The bottom staff is in bass clef and contains a series of eighth notes, some beamed together, and a long slur.







*Celesta*  
*a tempo*  
Gt. Stopped Diapason 8'

Sw. Vox Humana (or Oboe) with Tremulant

*Superfluous Suliana. Soft*



The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains a series of eighth and sixteenth notes, mostly beamed together. The middle staff is a bass clef with a key signature of one sharp (F#) and contains a few notes with a tremulant marking. The bottom staff is a bass clef with a key signature of one sharp (F#) and contains a few notes.



The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains a series of eighth and sixteenth notes, mostly beamed together. The middle staff is a bass clef with a key signature of one sharp (F#) and contains a few notes with a tremulant marking. The bottom staff is a bass clef with a key signature of one sharp (F#) and contains a few notes.



The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains a series of eighth and sixteenth notes, mostly beamed together. The middle staff is a bass clef with a key signature of one sharp (F#) and contains a few notes with a tremulant marking. The bottom staff is a bass clef with a key signature of one sharp (F#) and contains a few notes. A *cresc.* marking is present above the middle staff.



The fourth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains a series of eighth and sixteenth notes, mostly beamed together. The middle staff is a bass clef with a key signature of one sharp (F#) and contains a few notes with a tremulant marking. The bottom staff is a bass clef with a key signature of one sharp (F#) and contains a few notes.



First system of musical notation. It consists of three staves. The top staff is a treble clef with a series of eighth notes and some accidentals. The middle staff is a bass clef with a few notes and a slur. The bottom staff is a bass clef with a series of eighth notes. There is a fermata over the end of the top staff.

Second system of musical notation. It consists of three staves. The top staff is a treble clef with a series of eighth notes and some accidentals. The middle staff is a bass clef with a few notes and a slur. The bottom staff is a bass clef with a series of eighth notes. There is a fermata over the end of the top staff.

Third system of musical notation. It consists of three staves. The top staff is a treble clef with a series of eighth notes and some accidentals. The middle staff is a bass clef with a few notes and a slur. The bottom staff is a bass clef with a series of eighth notes. There is a fermata over the end of the top staff.

*poco rit.*  
*a tempo*  
 Sw. Voix Céleste and Gedeckt 16'  
*pp*  
 off Gedeckt  
*rall.*

Fourth system of musical notation. It consists of three staves. The top staff is a treble clef with a series of eighth notes and some accidentals. The middle staff is a bass clef with a few notes and a slur. The bottom staff is a bass clef with a series of eighth notes. There is a fermata over the end of the top staff.

Gt. Dulciana 8'  
*pp dim.*  
 Sw.  
*pochetto rall.*



# SPLENDID ORGAN MATERIAL

(ch) indicates for church use.  
(r) indicates books having recital value  
or including some recital pieces.  
(e) easy; (m) medium; (ad) advanced.

## BACH

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**Organ Folio.** Six Compositions. (r) (m) (ad) (ch) (Compiled and edited by Edwin Arthur Kraft.)  
\$1.50

## NEVIN

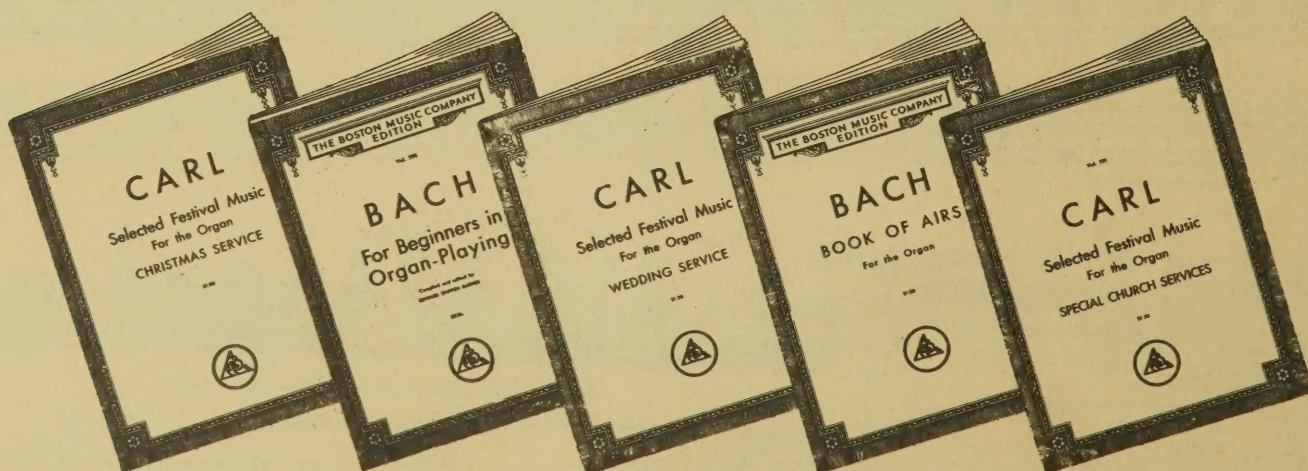
**Organ Folio.** Nine Compositions. (m) Transcribed.  
1.25

## PALMGREN

**Organ Album.** Eight transcriptions of the melodies by Palmgren. (ch)  
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## SPANISH COMPOSERS

**Organ Album.** Ten pieces. (ch) (Compositions by De Elduayen, De Erauzquin, Otano, De Tolosa, Torres, Urteaga.)  
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